IFAR reports

Volume 10, Number 9
September 1989

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Bogus Bierstadts · Altered Indian Sculpture
Old Masters Robbery in Queens

The Barbadori Holy Family with St. John and St. Elizabeth *by Andrea del Sarto, stolen.*

IFARreports
incorporating *Stolen Art Alert*

Volume 10, Number 9
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Bogus Bierstadts

Landscapes—intimate and grand—are often misattributed

One of America's most-admired 19th-century landscape painters, Albert Bierstadt, has been copied, forged and imitated even in his own lifetime. Of the four "Bierstadts" IFAR has examined in recent years, none has proved to be authentic.

One, purportedly a preparatory sketch for *Yosemite Valley* (Pioneer Museum and Haggin Galleries, Stockton, California), exhibited a flattened perspective and a predilection for niggling detail that belied the hand of Bierstadt. A second, *Approaching Storm*, proved to be a contemporary copy lacking the lively brushwork and tonal values of the original (Arnot Art Museum, Utica, New York). The third, a small oil sketch of an excursion boat on an Alpine lake, was so grossly overpainted that its attribution to Bierstadt could not be maintained. Finally, last spring, IFAR examined another small oil sketch of good quality, which, like all the others, bore a facsimile of a Bierstadt signature. IFAR determined that it too was not by Bierstadt.

This last untitled work, purchased recently as an authentic Bierstadt, was not documented in any of the major art historical literature on Bierstadt. The topography resembled the artist's more intimate views of New Hampshire rather than his larger western scenes of the Rocky Mountains or Yosemite Valley. For a definitive opinion, it was necessary to take a close look at this work in a laboratory with experts—a scholar who is an authority on American 19th-century painting and an experienced conservator. An original small painting by the artist from the late 1880s was made available for comparison.

The scholar noted that the work has "all of the characteristics of the generic 19th-century American oil sketch: a paper support, painterly treatment of the oil medium, small scale, an uncomposed air and a certain freshness of palette suggesting plein air observation if not actual production." However, the expert pointed out a finicky delicacy in the brushwork of the trees' foliage and branches, which is unlike Bierstadt's more vigorous touch. The trunks of the trees were not modeled as boldly as the master's, and the spatial organization was somewhat tentative, unlike the artist's normal skill with perspective, evident even in his rapidly executed oil sketches.

A close look at the signature in the laboratory revealed that it was thinly applied in a dark brown pigment (Bierstadt usually inscribed his name in red or black). In contrast to the genuine Bierstadt, the signature on the IFAR landscape appeared labored and lacked spontaneity. Under magnification and ultraviolet light, the conservator determined that the "ABierstadt" inscription, which mimics Bierstadt's hand, was applied at the time the painting was executed or shortly thereafter, presumably with the deliberate intent of making the sketch more marketable.

According to the scholar IFAR consulted, the variety of Bierstadt's known signatures constitute a study in themselves. His distinctive "ABierstadt" signature, which he adopted very early in his career, offers a tempting opportunity for later hands to embellish his genuine but unsigned works with a signature.

Although this untitled 19th-century landscape shares many characteristics of Albert Bierstadt's oil sketches, the delicate brushwork, tentative perspective and the fake "ABierstadt" signature reveal it to be the work of another hand.

The expert also observed that "Bierstadt" signatures are commonly applied to outright fakes as well as to unsigned works by lesser artists.

Bierstadt was highly regarded during his lifetime and his paintings, then as well as now, bring solid prices in the marketplace. A major Bierstadt exhibition is planned at the Brooklyn Museum for February 1991, with Linda S. Ferber, chief curator and curator of paintings at the museum, and Nancy Anderson, assistant curator at the National Gallery of Art, as co-curators. Dr. Ferber told IFAR that in preparation for the exhibition, their survey of Bierstadt's paintings has yielded a surprising number of misattributed works as well as genuine works that have been tampered with, usually with the addition of a signature or with foreground areas added by another hand. Because of the focus on Bierstadt in 1991, it is likely that a flurry of questionable works will surface.

Virgilia Heimsath Pancoast

Important Indian Sculpture Altered

During the late 1960s, there appeared on the international art market an extraordinary metal sculpture. Its identification confounded scholars, since no one had ever seen anything quite like it. The sculpture was surprisingly large, approximately 4 feet 6 inches tall, and depicted an unidentified royal male figure. The vendors did not suggest a provenance. Some scholars sensed a strong Sassanian influence, while others hypothesized a Nepali origin. Eventually the sculpture was identified as one of the "Paun Raja" images from the temples at Katarmal and Jageshvar in the Almora district of the Kumaon area in the Indian state of Uttar Pradesh—a part of the cultural region of the northern Himalayas.

Further research provided additional information about the sculpture. Some of the Almora temples were originally described in *Annual Progress Reports, Northern Circle, 1914,* and later in the *Archaeological Survey of India Annual Report, 1928-29.* H. Goetz, in *The Early Wooden Temples of Chamba,* 1955, briefly mentioned the "so-called 'Paun rajas' at Katarmal and Jegeswar" (page 61). However, the first illustration of the Katarmal "Puan Raja" known to me appeared in 1969, in K. P. Nautiyal's *The Archaeology of Kumaon,* and then only in a line drawing. This clearly was the sculpture being offered for sale.

One indication of the extreme rarity of the "Paun Rajas" was the inability of scholars to identify cognate examples. The unusual nature of the style is reflected in the disagreement about their dates—published references range from the

In the 1960s this Katarmal Paun Raja *sculpture appeared on the international market—1989, the altered* Paun Raja *on the market again.*

7th to the 16th centuries. To my mind, an early date for the Katarmal "Paun Raja," not later than the 10th century, would be credible.

The sculpture failed to sell when it was offered in the 1960s and was withdrawn from the market. Recently, photographs of a remarkably similar sculpture were shown to me. My initial confusion disappeared when it became apparent that it was the sculpture I knew from the '60s but now altered, I suppose, to disguise that it was the "Paun Raja" from Katarmal. I have not examined the altered sculpture, but a comparison of the 1960s and 1980s photographs leaves little room for doubt that they are the same piece. What was a most rare and important sculpture has been changed, skillfully modified at the direction of the vendor. The drapery folds at the upper thighs have been removed, the right leg has been straightened, and the surface of the face has been reworked. There may be other changes.

Since the Katarmal "Paun Raja" is one of the largest and stylistically rarest surviving metal sculptures from northern India, its art historical importance cannot be overemphasized. The changes made to this image constitute one of the most blatant examples of malevolent arrogance in pursuit of personal gain.

Martin Lerner
Curator of Indian and
Southeast Asian Art
The Metropolitan Museum of Art

Restorer's Collection Taken in Armed Robbery

Jackson Heights, NY

Art restorer Vlaicu Ionescu was proud of his collection of old master paintings. In no way was his collection kept secret, he often hosted friends in his home in Jackson Heights, many of whom shared his Rumanian heritage. Therefore it is not hard to believe that thieves who robbed the apartment could have had intimate knowledge of the collection and knew exactly what to steal. The New York Police Department says this has the smell of an ordered hit.

It was 10:30 on the morning of August 19, when Mr. Ionescu answered a knock on his front door. Two "policemen" handed him a package and asked him to identify the painting inside. As he concentrated on opening the wrapping he was shoved violently back into the apartment crashing right through a table and onto the floor. Each produced a weapon, a handgun and a short rifle. Mr. Ionescu was pistol whipped, his hands handcuffed behind his back and then he was covered over with a sheet.

Mr. Ionescu, 67, endured almost two hours of misery as the thieves carted painting after painting, still in their heavy frames, down the stairs. At one stage the men said they had been paid $50,000 to steal the paintings. "I can give you more than $50,000," Mr. Ionescu reportedly said, "but they said their families were in danger."

The Barbadori Holy Family with St. John and St. Elizabeth *by Andrea del Sarto, taken in robbery with violence. Also stolen,* Portrait of a Painter *by Bartolomé Esteban Murillo.*

A superintendent of the building became suspicious when he noticed three men loading paintings into a white van and went up to the third floor and where he found Mr. Ionescu still in handcuffs. He called the police and by then the van and the robbers were gone.

Some 40 paintings were stolen, estimated at a value of $4 million. The most valuable was the 16th century *Barbadori Holy Family with St. John, St. Elizabeth and St. Joseph* by Andrea del Sarto. Mr. Ionescu believes that this was the the thieves' main target as they also took the authentication documents relating to it. It was donated to St. Patrick's Cathedral by Major Edward J. Bowes, host of a well-known radio variety show, at his death in 1946. It remained there until 1972 when Mr. Ionescu bought it at auction. Among the other stolen paintings were works by Bartolomé Esteban Murillo, and Carlo Dolci.

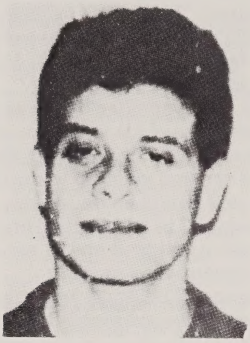
Eight of the missing paintings are catalogued in this issue of *IFARreports*, nos. 761-62, 774, 779-80, 788, 790, 794, 797, 806-7. Twelve icons were also taken and eight artifacts including three signet-rings: a 15th-century bronze ring of Vlad Count Dracula of Valachy, the historical figure on which the legend of Dracula was built; that of Petru Voevod of Moldavia, 14th century, of bronze bearing the symbol of Moldavia and the legend Sim Petri Woiwodi; and the 14th century iron ring of Vlaicu Voevod of Valachy bearing the templar cross with an "S" and Slavonic letters and numerals.

If you have any information which may help the police with this case please contact IFAR, (212) 879-1780.

Margaret I. O'Brien

Wanted

by the Los Angeles, CA, Police Department



Suspect Richard Sebastian Esterhazy,

alias Richard Ame Detunisie, male, white, 34 years old, 6'1", 170 lbs., brown hair, brown eyes, light complexion.

Esterhazy arrived in America in 1986 traveling on an English passport. He opened an art auction gallery at 926 N. La Cienega Boulevard, an art gallery area of Hollywood, CA, advertising auctions for which he took in hundreds of consignments and holding regular sales.

But at the beginning of 1989 there began to be questions from consigners as to the whereabouts of their property which had not appeared at sale. In March 1989, Esterhazy closed his auction business, abandoned his house and disappeared. He neither returned any consigned items nor paid the owners for them. The early trickle of complaints from consigners became a torrent.

Det. William Martin of the Los Angeles Police Department told IFAR that the vanished art and antiques are considered stolen and constitute the largest number of stolen items in a single theft that the Los Angeles Art Theft Detail has encountered to date.

Esterhazy speaks with a British acccent and is fluent in both Hungarian and Arabic. He may have left the country with his wife Annetta, alias Anette Radtke, female, white, 22 years old, 5'10", 140 lbs., blond hair and blue eyes. She is from Cologne, Germany and has friends in the Hartford, Connecticut area but is not wanted by the police at this time.

Please notify Det. Martin or Det. Hrycyk at (213) 485-2507 if you have any information regarding this man.

M.OB

Arrests in NY and CA

New York, NY

Barred from entry by an uncooperative occupant reluctant to share his secret, New York City police used a battering ram to gain entry to a posh Central Park South apartment—thereby revealing a sizable collection of paintings and sculpture. It has included three works recently reported stolen by New York galleries. What Joseph Cinque, a 51-year-old New Yorker with a long record of arrests for grand larceny and possession of stolen property (but no convictions), was hiding were 43 works of art, including several pieces by Miro and Chagall, as well as works by Warhol and Remington, all of which are now in the possession of the authorities.

Two of the Chagall prints seized by police, *Mother and Child* and *Brown Still Life*, were allegedly stolen this spring from the Center Art Gallery on 57th Street, while a Cecille Schatzberg sculpture valued at $9,000 had been reported stolen by the Lever Brothers Gallery on Park Avenue. The investigation as to the provenance of the forty other works now in police custody is continuing, while Mr. Cinque is held on a $20,000 bond.

Michael Volkovitsch

Los Angeles, CA

Los Angeles' first major art fraud prosecution may represent just the "tip of the iceberg," according to District Attorney Ira Reiner. The case against alleged forger Anthony Tetro and art dealer Mark Henry Sawicki received national attention for the unique way in which the scheme was first uncovered. Watercolorist Hiro Yamagata, visiting a Beverly Hills gallery with relatives from his native Japan, was stunned to see a signed "Yamagata" for sale—a "Yamagata" which he had never seen. The year-long investigation and sting operation which followed identified Tetro, a 39-year-old Claremont artist, as the accused forger, and charged Sawicki, owner of a Sherman Oaks gallery, with selling forged Yamagatas for more than $80,000 to galleries in Beverly Hills, New York, Chicago, and Boca Raton.

A search of Tetro's home revealed sketchbooks of "practice" signatures of a number of well-known artists, but no studio where actual paintings may have been produced has been found. The current complaint charges him with forging twelve Chagalls, four Miros, and a single Norman Rockwell, in addition to the 29 Yamagatas already recovered. Los Angeles police and local dealers agree that the works are convincing and of an unusually high standard. Inquiries in New York and Los Angeles have identified suspect Picasso and Dali works which may also be by Tetro, and District Attorney Reiner warned buyers that additional Tetro forgeries may still be on the market.

M.V.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Recoveries

Sculpture

ERTE, Roman de Tiroff, (Russian, b. 1892). *Twilight.* Bronze. Ht. 52.1 cm. Edition 93/250. (*IFARreports*, vol. 9, no. 5, May '88, p. 15, no. 433, *88.155.)

TROCKLE, Rosemarie, (German, 20th Century). *Allieri: E la Fama? Gozzi: Ela Fame?,* 1987. Leather, books and wood. 20.0 x 50.2 x 30.5 cm. (*IFARreports*, vol. 10, no. 8, Aug. '89, p. 18, no. 713, *89.205.)

Decorative Arts

Books and Manuscripts

Tractatus in Canticorum, (12th century.) Manuscript on parchment. 12.3 x 17.8 cm. Inv. No. Mss. III 184. (*Stolen Art Alert*, vol. 5, no. 7, Sep. '84, p. 44, no. 1795, *84.329.)

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

750 SMILLIE, George Henry (1840-1921). *The View from his Favorite Tree.* Oil on canvas. 24.1 x 16.7 cm. Signed. Within a painted arch. *89.263. New York, NY. Jun. 23 '89.

American, 20th Century

751 WARHOL, Andy (1930-87). *Frank Stella,* 1967. Enamel on canvas. 20.3 x 20.3 cm. Signed on verso. Illustrated in Sotheby Parke Bernet sale catalogue no. 3510, May 2, 1973. *89.253.4. Los Angeles, CA. Mar. 15 '86.

752 WARHOL, Andy (1930-1987). *James Rosenquist,* 1967. Enamel on canvas. 25.4 x 25.4 cm. Signed on verso. Illustrated in Sotheby Parke Bernet sale catalogue no. 3510, May 2, 1973. *89.253.3. Los Angeles, CA. Mar. 15 '86.

753 WARHOL, Andy (1930-1987). *Jasper Johns,* 1967. Enamel on canvas. 25.4 x 12.7 cm. Signed on verso. Illustrated in Sotheby Parke Bernet sale catalogue no. 3510, May 2, 1973. *89.253.2. Los Angeles, CA. Mar. 15 '86.

754 WARHOL, Andy (1930-1987). *Lee Bontecou,* 1967. Enamel on canvas. 12.7 x 12.7 cm. Signed on verso. Illustrated in Sotheby Parke Bernet sale catalogue no. 3510, May 2, 1973. *89.253.5. Los Angeles, CA. Mar. 15 '86.

755 WARHOL, Andy (1930-1987). *Robert Rauschenberg,* 1967. Enamel on canvas. 27.9 x 27.9 cm. Signed on verso. Illustrated in Sotheby Parke Bernet sale catalogue no. 3510, May 2, 1973. *89.253.1. Los Angeles, CA. Mar. 15 '86.

Belgian, 20th Century

756 HUYS, Modest (1875-1932). *Cows in a Landscape,* 1926. Oil on canvas. 70.0 x 60.0 cm. Signed and dated in l/r. *89.242.4. Wielsbeke, Belgium. May 13 '89.

757 HUYS, Modest (1875-1932). *Village Square with Children Playing in the Snow,* 1924. Oil on canvas. 90.0 x 80.0 cm. Signed and dated in l/r. *89.242.3. Wielsbeke, Belgium. May 13 '89.

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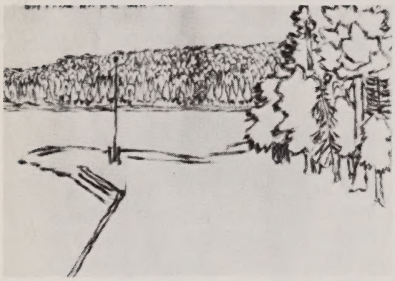

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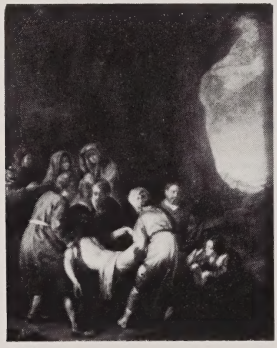

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Canadian, 20th Century

758 MILNE, David (1882-1953). *Dart's Camp,* 1921. Watercolor and crayon. 25.4 x 34.3 cm. Inscribed in u/l: David Milne, Sept. 20, 21, Dart's camp. *89.260.2. Vancouver, Canada. Apr. 14 '89.

Colombian, 20th Century

759 ALEJANDRO, Obregon. *Annunciation,* 1973-74. Acrylic on panel. 30.0 x 25.0 cm. Signed. *89.247.1. Tenjo, Colombia. Jan. 18 '88. *Reward.*

Dutch, 17th Century

760 GOYEN, Jan van (1596-1665). *Landscape with Sand Dunes.* Oil on panel. 29.0 x 55.0 cm. *89.240.1. Vienna, Austria. Nov. 1 '88.

761 KEYSER, Thomas de (1596-1667). *The Entombment.* Oil on panel. 76.2 x 55.9 cm. *89.258.10. Jackson Heights, NY. Aug. 18 '89. *Reward.*

762 POTTER, Paulus (1625-54). *Landscape with Cattle,* 1644. Oil on panel. 50.8 x 73.7 cm. Signed and dated: P. Potter 1644. *89.258.5. Jackson Heights, NY. Aug. 18 '89. *Reward.*

English, 17th Century

763 DOBSON, William, Attr. to (1611-46). *Princess Mary.* Oil on canvas. 116.8 x 69.9 cm. with frame, depicting a young girl wearing a cream colored dress with billowing sleeves, the neckline off the shoulders and with a lace collar, and a single strand of large pearls, her left hand rests on the head of a King Charles spaniel sitting at her side. 89.251.1. Lamberhurst, England. Jul. 1 '89.

English, 18th Century

764 BUNBURY, William Henry (1750-1811). *Dose-ing the Squire.* Watercolor on paper. 25.4 x 35.6 cm. Signed in l/l. *89.256.1. Bryn Mawr, PA. Jul. 14 '89.

765 ENGLEHEART, George (1752-1829). *Katherine Burslem, née Aisabie.* Ht. 8.2 cm. An oval miniature depicting a woman in a white dress with a yellow waistband and pearl necklace, in a gold case with hair at the reverse, in a fitted red leather case. *89.248.5. Colchester, England. Aug. 13 '89. *Reward.*

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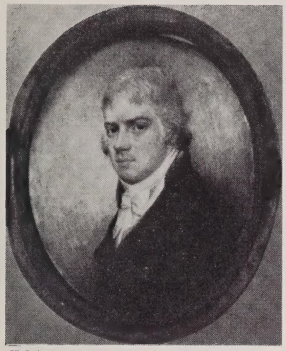

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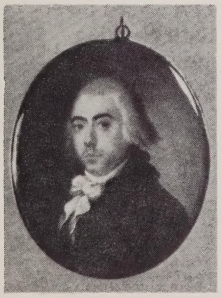

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766 FREESE, N., Attr. to. *Benjamin Aislabie.* Ht. 5.1 cm. An oval miniature depicting a man in a black coat and white stock, in a red leather case. *89.248.3. Colchester, England. Aug. 13 '89. *Reward.*

767 FREESE, N., Attr. to. *Mrs. Richard Teesdale, née Aislabie.* Ht. 5.1 cm. An oval miniature depicting a woman in a white dress and a yellow straw hat secured by a white scarf, in a red leather case. *89.248.4. Colchester, England. Aug. 13 '89. *Reward.*

768 LANE, William (b. 1746). *Mrs. Henry Brooke,* 1789. Ht. 5.1 cm. Signed and dated W.L. 1789. An oval miniature depicting a woman with long curling hair in a white dress against a sky background, the oval surrounded by plaited hair set in a gold frame, the verso with blue enamel and entwined hair with seed pearls. *89.248.2. Colchester, England. Aug. 13 '89. *Reward.*

769 LANGDON, T. *Rev. Charles Richard Landon,* 1785-90. Ht. 5.1 cm. An oval miniature depicting a man in a black coat and white stock, in a gold frame. *89.248.6. Colchester, England. Aug. 13. '89. *Reward.*

770 NIXON, John (1760-1818). *St. Paul's from Vauxhall Gardens.* Watercolor on paper. 15.2 x 20.3 cm. *89.256.2. Bryn Mawr, PA. Jul. 14 '89.

771 Unknown. *Thomas J. Hussey I of Burwash.* Oil on canvas. 74.9 x 61.0 cm. Painted within an oval shape. Depicting a man of middle age wearing a white bag wig and a dark blue coat, inscribed "Thomas Hussey Esquire of Burwash, Sussex, married Frances, daughter of Thos. Lake Esquire of Goudhurst, Kent. Nat: 1680 O.B.: 1735. 89.251.2. Lamberhurst, England. Jul. 1 '89.

772 Unknown. *William Hodgson Esq. of Bowles, Chigwell,* 1760-70. 3.0 x 3.2 cm. An oval miniature in a gold locket, the man in a blue coat with a red collar and a white lace stock. *89.248.1. Colchester, England. Aug. 13 '89. *Reward.*

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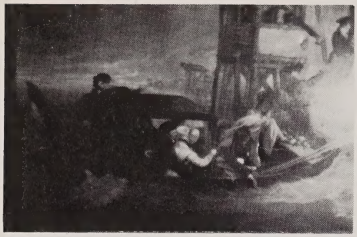
English, 19th Century

773 BROUGH, Samuel. *Slut's Hole at Chiswick,* ca. 1853. Watercolor. *89.271.6. London, England. Aug. '89. *Reward.*



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774 FRITH, William-Powell (1819-1909). *A Boating Party Embarking in a Choppy Sea.* Oil on canvas. Approx. 152.4 x 101.6 cm. Restored. *89.258.9. Jackson Heights, NY. Aug. 18 '89. *Reward.*

775 RICHMOND, G., Attr. to (1809-98). *Fanny and Henry Faulkner.* Watercolor. Approx. 61.0 x 55.9 cm. *89.257.2. Sevenoaks, England. Jun. 27 '89.

776 STRANG, William (1859-1921). *The Jazz Hat.* Oil on canvas. 68.6 x 45.7 cm. Signed. *89.271.1. Stolen en route to Edinburgh. Jul. 21 '89. *Reward.*

777 YATES, W. Jr. *View Near Bath.* Oil on canvas. 58.4 x 40.6 cm. Bath School. *89.255.1. Loughton, England. Jul. 1 '89.

English, 20th Century

778 McTAGGART, William (b. 1903). *Portrait of William Campbell of Ormisary.* Oil on canvas. 76.2 x 91.4 cm. Signed. *89.271.2. Stolen en route to Edinburgh. Jul. 21 '89. *Reward.*

Flemish, 16th Century

779 EYCK, Jan van, Follower of. *Head of Christ.* Oil and gold paint on panel. 33.0 x 25.4 cm. Oak gothic frame. *89.258.6. Jackson Heights, NY. Aug. 18 '89. *Reward.*

780 Unknown. *Virgin and Child.* Oil on panel. Approx. 55.9 x 45.7 cm. in a black and gold painted frame. *89.258.4. Jackson Heights, NY. Aug. 18 '89. *Reward.*

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Flemish, 17th Century

781 QUELLINUS, Erasmus II (1607-78). *Portrait of Hélène Fourment.* Oil on panel. Approx. 66.0 x 55.0 cm. with frame. *89.242.1. Wielsbeke, Belgium. May 13 '89.

French, 18th Century

782 REDOUTE, Pierre Joseph (1759-1840). *Convallaria Majalis / Muget de Mai / Lily of the Valley.* Watercolor on paper. Approx. 48.3 x 34.3 cm. Signed in l/l. *89.256.5. Bryn Mawr, PA. Jul. 14 '89.

783 REDOUTE, Pierre Joseph (1759-1840). *Iris Constata / Iris a Crete / Dwarf Crested Iris.* Watercolor on paper. Approx. 34.3 x 48.3 cm. Signed in l/l. *89.256.6. Bryn Mawr, PA. Jul. 14 '89.

784 REDOUTE, Pierre Joseph (1759-1840). *Limodorum Tankerwillae / Limodore de Tankerwill.* Watercolor on paper. Approx. 48.3 x 34.3 cm. Signed in l/l, foxing in u/r of margin. *89.256.4. Bryn Mawr, PA. Jul. 14 '89.

French, 20th Century

785 BEAUDIN, André Gustave (1895-1980). *L'Animal,* 1937. Oil on canvas. Signed and dated in l/l. *89.261.5. Paris, France. Jun. 1 '86.

German, 19th Century

786 ADAM, Albrecht (1786-1862). *Field Marshall Radetzky on Horseback.* Oil on canvas. 24.0 x 21.0 cm. *89.240.3. Vienna, Austria. Mar. 16 '89.

German, 20th Century

787 BISSIERE, Julius (1893-1965). *Composition Abstrait,* 1962. Oil on canvas. 55.0 x 47.0 cm. Signed and dated in l/r. *89.261.3. Paris, France. Jun. 1 '86.

Italian, 15th Century

788 ANTONIAZZO, Romano, Circle of. *Virgin and Child.* Tempera and gold on panel. 45.7 x 38.1 cm. Restored. *89.258.8. Jackson Heights, NY. Aug. 18 '89. *Reward.*

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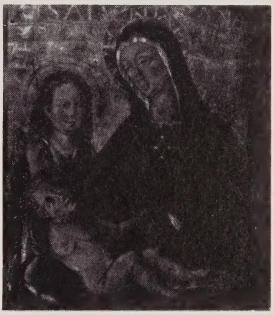

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Italian, 16th Century

789 RAPHAEL, Urbanus, Copy after. *Madonna della Sedia.* Oil on canvas. *89.271.5. Glastonbury, England. May 1 '89. *Reward.*

790 SARTO, Andrea del (1486-1530). *The Barbadori Holy Family with St. John and St. Elizabeth,* 1516. Tempera and oil on panel. Diam. 110.0 cm. Tondo, with a cradled and impregnated panel on the back, 16th century frame. *89.258.1. Jackson Heights, NY. Aug. 18 '89. *Reward.*

791 Unknown. *The Madonna and Child with St. John the Baptist and St. Anne.* Oil on panel. Approx. 60.0 x 70.0 cm. with frame. Attributed to Lorenzo LOTTO (1480-1556) in the 17th century. *89.242.2. Wielsbeke, Belgium. May 13 '89.

792 VERONESE, Paolo, Attr. to (1528-88). *The Holy Family with St. John and a Female Saint,* ca. 1520. Oil on canvas. 76.0 x 91.0 x 81.0 cm. *89.271.4. Glastonbury, England. May 1 '89. *Reward.*

Italian, 17th Century

793 DOLCI, Carlo (1616-86). *Saint Cecilia.* Oil on canvas. 127.1 x 101.6 cm. Bob Jones University Museum catalogue 1968, no. 236. *89.258.3. Jackson Heights, NY. Aug. 18 '89. *Reward.*

794 TREVISANI, Francesco, Attr. to (1656-1746). *The Nativity of the Virgin.* Oil on canvas. 200.0 x 130.0 cm. *89.246.7. Veroli, Italy. May 29 '89.

795 TREVISANI, Francesco, School of. *Martyrdom of Sts. John and Paul.* Oil on canvas. 180.0 x 210.0 cm. *89.246.3. Veroli, Italy. May 29 '89.

796 TREVISANI, Francesco, School of. *Martyrdom of Sts. Lawrence and Stephen.* Oil on canvas. 194.0 x 215.0 cm. 89.246.2. Veroli, Italy. May 29 '89.

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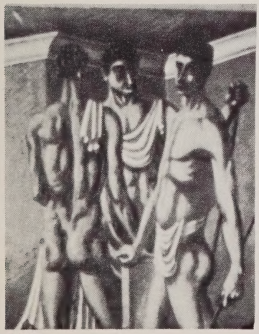

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Italian, 18th Century

797 SOLIMENA, Francesco (1657-1747) or MURA, Francesco de, Attr. to (1696-1782). *The Holy Family.* Oil on canvas. 127.0 x 100.3 cm. Restored. *89.258.7. Jackson Heights, NY. Aug. 18 '89. *Reward.*

798 ROSSI, Giuseppe. *Adoration of the Magi.* Oil on canvas. *89.246.1. Ceccano, Italy. May 23 '89.

Italian, 19th Century

799 Unknown. *Holy Family.* Oil on canvas. 260.0 x 180.0 cm. Stolen with three other Italian paintings: *Madonna of the Rosary,* 200 x 185 cm.; *The Kneeling St. Bridget,* 200 x 185 cm.; and *St. John the Baptist,* 185 x 200 cm. *89.245. Terracina, Italy. Jul. 3 '89.

Italian, 20th Century

800 CHIRICO, Giorgio de (1888-1978). *Gladiators.* Oil on canvas. 100.0 x 80.0 cm. *89.261.1. Paris, France. Jun. 1 '86.

801 SEVERINI, Gino (1883-1966). *L'Annonciation du Pierrot et de L'Arlequin.* Oil on panel. 73.0 x 63.0 cm. *89.261.2. Paris, France. Jun. 1 '86.

Polish, 18th Century

802 KUNTZE, Thairans, Attr. to. *St. Joseph and the Christ Child.* Oil on canvas. 100.0 x 80.0 cm. *89.246.5. Veroli, Italy. May 29 '89.

803 KUNTZE, Thairans, Attr. to. *St. Vincenzo Ferreri.* Oil on canvas. 180.0 x 100.0 cm. *89.246.6. Veroli, Italy. May 29 '89.

804 KUNTZE, Thairans, Attr. to. *St. John the Baptist and his Disciples.* Oil on canvas. 290.0 x 246.4. Veroli, Italy. May 29 '89.

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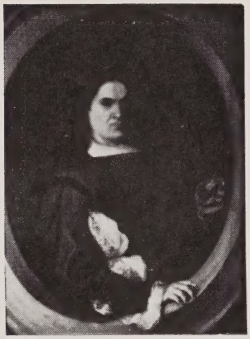

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Polish, 20th Century

805 DLUZNIEWSKI, Andrzej. *Air, Fire, Earth, and Water.* Oil on canvas. 130.0 x 150.0 cm. Four abstract paintings stolen depicting the four elements. Each comprised of grounds of blue, green and red areas which are separated by four dark lines arranged in the form of a broken or imperfect square. 89.240.2. Gmunden, Austria. May 30 '89.

Rumanian, 19th Century

806 AMAN, Theodor (1831-91). *Still Life with Flowers.* Oil on canvas. 96.5 x 62.2 cm. with frame. *89.258.11. Jackson Heights, NY. Aug. 18 '89. *Reward.*

Spanish, 17th Century

807 MURILLO, Bartolomé-Esteban (1618-82). *Portrait of a Painter,* ca. 1650. Oil on canvas. 104.0 x 78.7 cm. Signed ME. Original 17th century frame. *89.258.2. Jackson Heights, NY. Aug. 18 '89. *Reward.*

Spanish, 19th Century

808 MIRALLES, Francisco. *At the Polo Game,* 1899-1900. Oil on canvas. 54.0 x 46.0 cm. Signed. *89.247.2. Tenjo, Colombia. Jan. 18 '88. *Reward.*

Prints, Drawings

English, 19th Century

809 CHRISTIAN, Eleanor. *Charles Dickens at Broadstairs,* ca. 1870. Pen and sepia wash. Approx. 33.0 x 25.4 cm. Signed. *89.257.1. Margate, England. Jun. 24 '89.

French, 20th Century

810 DUPAS, Jean-Théodore (1882-1964). Untitled, ca. 1929. Indian ink and pencil. Approx. 48.3 x 40.6 cm. Signed and dated in l/r: Jean Dupas 1929. *89.268.1. Seaview, NY. Sep. 1 '88.

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811 DUPAS, Jean-Théodore (1882-1964). Untitled, ca. 1929. Indian ink and pencil. Approx. 48.3 x 40.6 cm. Signed and dated in l/r: Jean Dupas 1929. A man and woman seated outdoors at a round table which holds a vase of flowers. The man looks left to the woman, they hold hands above the table. A tree, background center, is depicted as a heavy forked trunk. *89.268.2. Seaview, NY. Sep. 1 '88.

812 VLAMINCK, Maurice de (1876-1958). *Paysage avec Maison et personnages.* Ink drawing. *89.261.4. Paris, France. Jun. 1 '86.

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German, 18th Century

813 ROSCH, Georg Sigmund (d. 1766). *Saint Augustine.* Engraving on colored paper. 29.5 x 19.5 cm. Depicting a standing figure with a long beard wearing a monastic garment, three angels, one holding a crook, another a mitre, the third a spoon; a dolphin and in upper right, the Holy Trinity. 89.254.1. San Miguel de Poiare, Portugal. May 20 '89.

Spanish, 20th Century

814 PICASSO, Pablo (1881-1973). *Etude de Nu Assis—Portrait of Geneviève,* 1951/69. Engraving. 14.6 x 10.0 cm. Full margins: sheet 31.1 x 23.2 cm. Signed and numbered from the edition of 180 (plus 10 proofs) in pencil. Ref. Bloch 1837, Cramer 147. Trace of old mount hinges on verso, 1 inch of the foot of the margin previously folded back. *89.267. Washington, DC. Nov. 1 '89.

Sculpture

American, 19th Century

815 REMINGTON, Frederic (1861-1909). *Rattle Snake.* Bronze. 58.4 x 35.6 x 20.3 cm. No. 8. A rider on a horse frightened by a rattle snake. 89.270.7. Polson, MT. Aug. 1 '89.

816 RUSSELL, Charles Marion (1864-1926). *Will Rogers on Horseback.* Bronze. 27.9 x 25.4 x 10.2 cm. No. 4. *89.270.6. Polson, MT. Aug. 1 '89.

American, 20th Century

817 FEUERMAN, Carole Jean. *A Little Workout,* 1984. Resin and oil. 27.9 x 22.9 x 27.9 cm. Signed and dated: Carole Feuerman 1984. No. 3/4. *89.250. Astoria, NY. Jun. 5 '89. *Reward.*

818 HALKO, Joe. *Snow Goose.* Bronze. 15.2 x 27.9 x 15.2 cm. No. 1/12. *89.270.4. Polson, MT. Aug. 1 '89.

819 POWELL, Asa L. (1912-78). *Sitting Grizzly.* Bronze. 25.4 x 10.2 x 11.4 cm. No. 7/30. *89.270.1. Polson, MT Aug. 1 '89.

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820 POWELL, Asa L. (1912-78). *Walking Grizzly.* Bronze. 27.3 x 63.5 x 15.2 cm. No. 4/30. *89.270.2. Polson, MT. Aug. 1 '89.

821 RICHARDSON, Jack A. *Missed Lunch Today.* Bronze. 20.3 x 22.9 x 34.3 cm. No. 3/20. A mountain lion mauling a snow shoe . 89.270.3. Polson, MT. Aug. 1 '89.

822 SCHIEWITZ, Ted (1901-71). *Angel Dropping a Flower,* ca. 1950. Bronze. 101.6 x 53.3 x 48.3 cm. Cast at the Fonderia Artistica Fiorentina, Florence, Italy. *89.262. Worcester, MA. Jul. 1 '89.

823 SCHILDT, Garo. *Fighting Mustangs.* Bronze. 30.5 x 40.6 x 27.9 cm. No. 28/30. *89.270.5. Polson, MT. Aug. 1 '89.

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Austrian, 17th-18th Centuries

824 Unknown. *Baptism of Christ with John the Baptist and an Angel.* Gilded and polychromed wood. Approx. ht. 38.0 cm. Figure of Christ, approx. ht. 25 cm. *89.240.5. St. Ruprecht, Austria. Apr. 1' 89.

Austrian, 18th Century

825 Unknown. *A Bishop Saint.* Polychromed wood. Ht. 57.0 cm. *89.240.8. Rattendorf, Austria. May 22 '89.

Austrian, 19th Century

826 Unknown. *Two Angel Figurines.* Gilded and polychromed wood. Ht. 38.0 cm. Neogothic figurines wearing beige robes with gilded edging, with green, blue and pink wings. *89.240.6. Uderns, Austria. Jun. 11 '89.

European, 18th Century

827 Unknown. *Saint Joseph.* Wood. Ht. 51.5 cm. The figure holding the infant Jesus in the left arm and a flowering staff in the right. 89.254.3. San Miguel de Poiare, Portugal. May 20 '89.

828 Unknown. *Saint Michael.* Baked clay. Ht. 20.0 cm. The figure holding a coat of arms in left hand inscribed "Quis Sicut Deus." On a wooden pedestal. 89.254.2. San Miguel de Poiare, Portugal. May 20 '89.

European, 19th Century

829 Unknown. *Pietà.* Gilded and polychromed wood. 60.0 x 40.0 x 30.0 cm. with base. The haloes are missing. *89.241.2. Osterwitz, Austria. May 13 '89.

French, 18th Century

830 Unknown. *Man and Woman.* Bronze. Ht. 25.0 cm. A pair of busts on gilt bronze bases. *89.252.15. Paris, France. Jul. 29 '89. *Reward.*

German, 16th Century

831 Unknown. *Saint Sebastian.* Bronze. Ht. 32.0 cm. Representing St. Sebastian standing with his hands tied to a tree trunk, on a base. 89.252.12. Paris, France. Jul. 29 '89. *Reward.*

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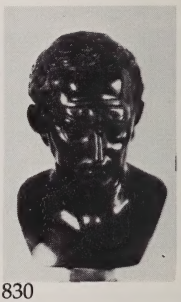

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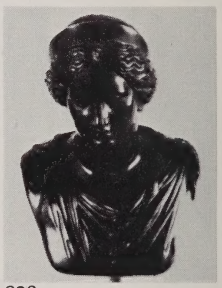

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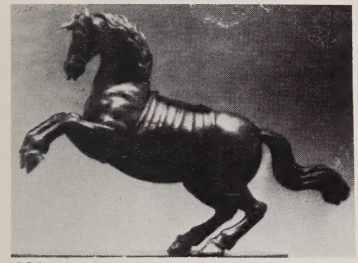

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German, 17th Century

832 Unknown. *Rearing Horse.* Bronze. 22.0 x 31.5 cm. Oval stand in black wood. *89.252.14. Paris, France. Jul. 29 '89. *Reward.*

Italian, 15th Century

833 Unknown. *The Angel of the Annunciation.* Stone relief. Approx. 85.0 x 42.0 cm. *89.244.2. Scillato, Italy. Nov. 10 '88.

Italian, 16th Century

834 Unknown. *Caesar.* Bronze. Ht. 28.0 cm. Caesar, crowned with a laurel wreath, dressed in military costume, on a square base. *89.252.10. Paris, France. Jul. 29 '89. *Reward.*

835 Unknown. Florentine. *Warrior.* Bronze. Ht. 25.0 cm. The warrior wearing a helmet and holding a shield in his left hand. 89.252.16. Paris, France. Jul. 29 '89. *Reward.*

836 Unknown. Paduan. *Tobias.* Bronze. Ht. 18.5 cm. A standing figure. 89.252.13. Paris, France. Jul. 29 '89. *Reward.*

Italian, 17th Century

837 Unknown. *Apollo.* Bronze. Ht. 25.5 cm. Representing Apollo holding a lyre with a lamb lying at his feet, on a round wooden base. *89.252.11. Paris, France. Jul. 29 '89. *Reward.*

838 Unknown. *Madonna of the Rosary with Sts. Dominic and Catherine,* 1649. Polychromed marble. Madonna, ht., 120 cm. and base, 60 cm.; saints, ht., 90 cm. and bases, 35 cm. *89.243.5. Petralia Soprana, Italy. Mar. 2 '89.

Italian, 18th Century

839 Unknown. Crèche. Ivory, coral, mother-of-pearl and marble. 28.0 x 30.0 cm. Sicilian workmanship, the figures of ivory, trees of coral, architecture of mother-of-pearl and marbled columns. *89.243.1. Imerese, Italy. May 4 '89.

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Decorative Arts

840 Unknown. *St. John the Baptist.* Marble. Ht. 80.0 cm. *89.243.6. Petralia Soprana, Italy. Mar. 2 '89.

841 Unknown. *St. Rosalie in a Niche.* Stone. Approx. 90.0 x 50.0 cm. *89.244.1. Scillato, Italy. Nov. 10 '88.

Spanish, 20th Century

842 DALI, Salvador (1904-89). *Woman on Fire,* 1980. Bronze. 85.0 x 23.0 x 28.0 cm. Inscribed on the base: SALVADOR DALI. Foundry: Venturi Arte. Distributor: Camblest Ltd. Edition 133/350. *89.260.3. Montreal, Canada. May 22 '89.

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Candlesticks, Candelabra, Lamps

843 BILLER, Albrecht (1663-1720). Bavarian, 17th century. A pair of candelabra, Augsburg 1698-1705. Silver gilt. Ht. 40.0 cm. Wt. 1810 gr. 89.252.1. Paris, France. Jul. 29 '89. *Reward.*

844 DOWLER. English, 18th century. Snuffer and stand, ca. 1700. Steel. Ht. 15.2 cm. Marked "Dowler." *89.256.3. Bryn Mawr, PA. Jul. 14 '89.

Ceramics, Pottery, Porcelain

845 French, 19th century. A pair of urns. Porcelain. 29.2 x 17.8 cm., base 10.2 x 10.2 cm. The ovoid body with an oval panel depicting a cityscape with a memorial column between a gilded border on a puce ground, the flared neck, handles, flared foot and square base in gilding. *89.266. New York, NY. Jul. 21 '89.

Clocks, Timepieces, Watches

846 RICHMOND of PARIS. French, 19th century. Mantle clock. With a plaque by Gallé. *89.255.2. Loughton, England. Jul. 1 '89.

847 WINTWORTH, Thomas. English, 17th century. Wiliam and Mary longcase clock. Walnut marquetry. Approx. ht. 205.7 cm. Brass dial inscribed "Tho. Wintworth fecit," with a chased pierced mask and scrolled spandrels, a second dial and date aperture, the base with bracket of a later date. *89.257.4. Swanley, England. Jul. 19 '89.

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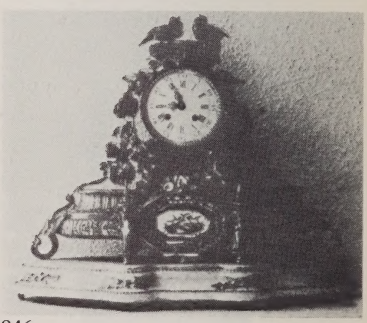

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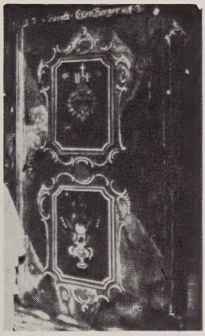

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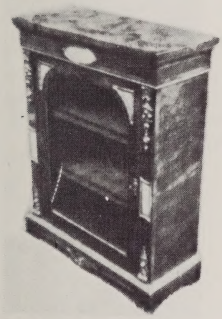

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Furniture, Accessories

848 Austrian, 18th century. Cabinet, 1793. Polychromed wood. 180.0 x 125.0 x 55.0 cm. Painted blue-green, decorated with a Sacred Heart inscribed: "IHS" in the upper escutcheon; a vase with flowers in the lower. *89.240.7. Kitzbühl, Austria. May 8 '89.

849 English, 19th century. Cabinet. Rosewood, ormolu and porcelain. Approx. 101.6 x 78.7 x 30.5 cm. With a glass front and five Sèvres porcelain panels. *89.257.3. Sevenoaks, England. Jun. 27 '89.

850 WALTON, George (1867-1933). Scottish, 19th century. Desk. Mahogany with bone inlay. 135.0 x 107.0 x 81.0 cm. *89.271.3. Stolen en route to Edinburgh. Jul. 21 '89. *Reward.*

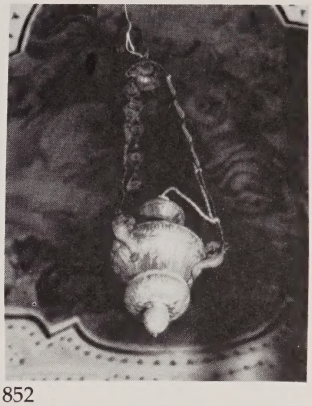
Liturgical Objects

851 European, 19th century. Book. Velvet-covered wood cover with brass ornamentation. 48.0 x 33.0 x 7.0 cm. The front cover with painted portraits of evangelists *Matthew, John, Luke and Mark* within oval brass frames, in center oval: *Christ* with a standard and angel. The back cover with a painting of the *Virgin and Child* within an oval brass frame. The text is written in Cyrillic script. *89.241.1. Linz, Austria. Jun. 21 '89.

852 Italian, 18th century. Lamp. Silver. Ht. 95.0 cm. Made in Palermo. *89.243.3. Petralia Soprana, Italy. Mar. 2 '89.

853 Italian, 19th century. Altar frontal. Gilded wood and silk brocade. 206.0 x 100.0 cm. Beige silk with green and pink leaves and flowers. *89.243.2. Petralia Soprana, Italy. Mar. 2 '89.

854 Italian, 19th century. Candelabrum. Polychromed wood. Ht. 153.0 cm. Stolen with another candelabrum of identical appearance, both painted green and yellow. *89.243.4. Petralia Soprana, Italy. Mar. 2 '89.



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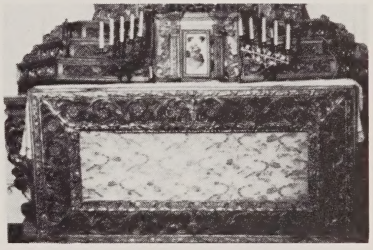

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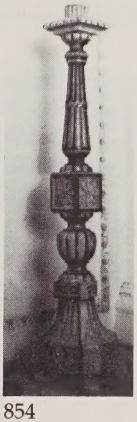

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859

Rugs, Carpets

855 Turkish, 19th century. Prayer rug. Approx. 134.6 x 213.4 cm. Geometric design with blue, red and gold predominating. *89.249.2. New York, NY. Jul. 16 '89. *Reward.*

Silver

856 Baltic States, 17th century. Tankard. Gilt and silver. Ht. 22.5 x diam. 15.0 cm. Cylindrical on three feet. *89.252.2. Paris, France. Jul. 29 '89. *Reward.*

857 BIDARD, Gabrielle. French, 18th century. Soup tureen, Rennes, France 1784. Silver. Ht. 47.0 x diam. 23.5 cm. The handle of the lid representing a seated huntsman and a dog. 89.252.5. Paris, France. Jul. 29 '89. *Reward.*

858 CAHIER, Jean Charles. French, 19th century. Soup tureen, Paris 1809. Silver. 44.0 x 48.0 x 26.0 cm. *89.252.3. Paris, France. Jul. 29 '89. *Reward.*

859 FAUCONNIER, Jacques Henri. French, 19th century. Two ice buckets, Paris 1809. Silver. Weight 7.3 kilos. In the form of Medici vases with two handles, on a square base supported by four lion's paws. *89.252.4. Paris, France. Jul. 29 '89. *Reward.*

860 Louis XIV Period. French, 17th century. A pair of cachepots. Silverplate. Ht. 24.5 x diam. 23.0 cm. In the center a crest of Cardinal Choiseul, France. 89.252.6. Paris, France. Jul. 29 '89. *Reward.*

861 Louis XV Period. French, 18th century. A pair of ice buckets. Silverplate. Ht. 22.0 x diam. 29.0 cm. Rocaille style. *89.252.7. Paris, France. Jul. 29 '89. *Reward.*

862 Louis XVI Period. French, 18th century. Ice bucket. Silverplate. Ht. 22.0 x diam. 15.0 cm. One of a set of three. The round base decorated with a ribbon with rams' heads holding rings. 89.252.8. Paris, France. Jul. 29 '89. *Reward.*

861

862

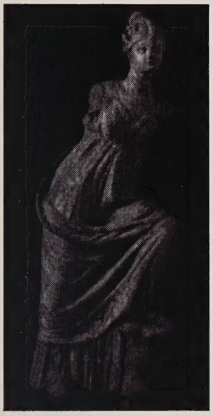
864

863 Louis XVI Period. French, 18th century. Soup dish and stand. Silverplate. Oval, tureen: length 34.0 cm. width 21.0 cm., stand 40.0 cm. x 30.0 cm. 89.252.9. Paris, France. Jul. 29 '89. *Reward.*

Tapestries, Textiles

864 HEARST, Judy Wasserman. American, 20th century. Quilt. *With Interest,* 1983. Strip pieced fabric and batting. W. 274.3 x 162.7 cm. *89.265. Milwaukee, MN. Jul. 4 '89.

Antiquities



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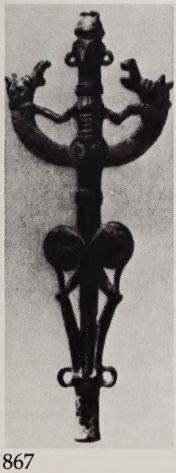


867

Greek

865 ca. 3rd century B.C. *Muse.* Terracotta. Ht. 30.0 cm. Traces of polychrome. *89.269.2. New York, NY. Jul. 30 '89.

866 3rd–2nd century B.C. *Papposilends.* Terracotta. Ht. 25.8 cm. Remnants of polychrome. *89.269.1. New York, NY. Jul. 30 '89.

Luristan

867 8th–7th century B.C. Standard finial. Bronze. Approx. ht. 30.0 cm. Decorated with ornamental animals. *89.240.4. Anif, Austria. Sep. 1 '87.

868 868

871

Ethnographic Objects

African

868 BAULE, Ivory Coast. 19th century. Female figure. Wood. Approx. ht. 27.9 cm. High gloss patina, with a star-shaped base. *89.264.1. New York, NY. Aug. 15 '89. *Reward.*

869 BAULE, Ivory Coast. 19th century. Two combs. Wood. Approx. ht. 12.7 cm. The deep tops with an indented curve and decorated with a geometric engraved design incorporating a large X and parallel straight and wavy lines. (An approximate description.) 89.264.5. New York, NY. Aug. 15 '89. *Reward.*

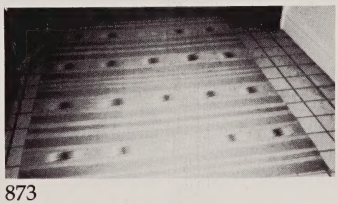
870 IVORY COAST. 19th century. Bracelet. Bronze. Approx. ht. 7.0 x diam. 7.6 cm. An interrupted circle, a rounded lozenge shape in section, with knobbed ends and three or five bells positioned closely together along the center. (An approximate description.) 89.264.4. New York, NY. Aug. 15 '89. *Reward.*

871 KISSI, S. Guinea. 20th century. Figure. Stone. Approx. ht. 18.2 cm. *89.264.2. New York, NY. Aug. 15 '89. *Reward.*

872 SENUFO, Ivory Coast. 19th century. Ankle bracelet. Bronze. Approx. ht. 7.6 x diam. 12.0 cm. Circular cuff style with rolled edges and an incised tortoise motif. (An approximate description.) 89.264.3. New York, NY. Aug. 15 '89. *Reward.*

American

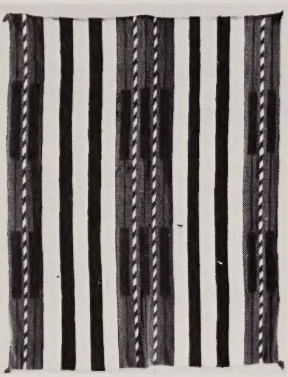
873 NAVAJO. 2nd Phase. 19th century. Indian Chief's blanket, ca. 1870. Wool. W. 176.6 cm. x 137.2 cm. Accession no. 614. *89.259. Dragoon, AZ, Aug. 27 '89.



873

Oriental Art

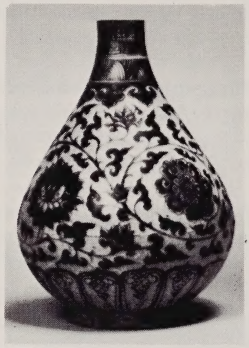
874 NAVAJO. Rug. 20th century. *Pine Mountain,* ca. 1954. Approx. 147.3 x 213.4 cm. Colors: soft earthy tones of grey, white, pink and beige. *89.249.1. New York, NY. Jul. 16 '89. *Reward.*



874

Chinese

875 Ming Dynasty (1368-98). Hongu-Vase. Porcelain. Ht. 30.0 cm. Red underglaze with a design of lotus blossoms and leafy scrolls. Creamy crackled overglaze. *89.260.1. Toronto, Canada. Jun. 10 '89.



875

Still Missing

There has been a partial recovery of one of the thefts catalogued in our last issue of *IFARreports*, vol. 10, no. 7, Jul. '89, p. 16:

613 COLETTE. *Why Don't We Start Life Together, Suitcase and Pink Figure.* Painted vinyl, plastic, fabric and light bulb. Approx. 40.6 x 63.5 x 20.3 cm. One of the series *Dial C For Scandal.* *89.203.1.

The suitcase has been found. In correction of the catalogue entry, it contained eleven dolls, each dressed in a ruched fabric uniform with a light bulb head. Three dolls were found destroyed, eight remain missing.

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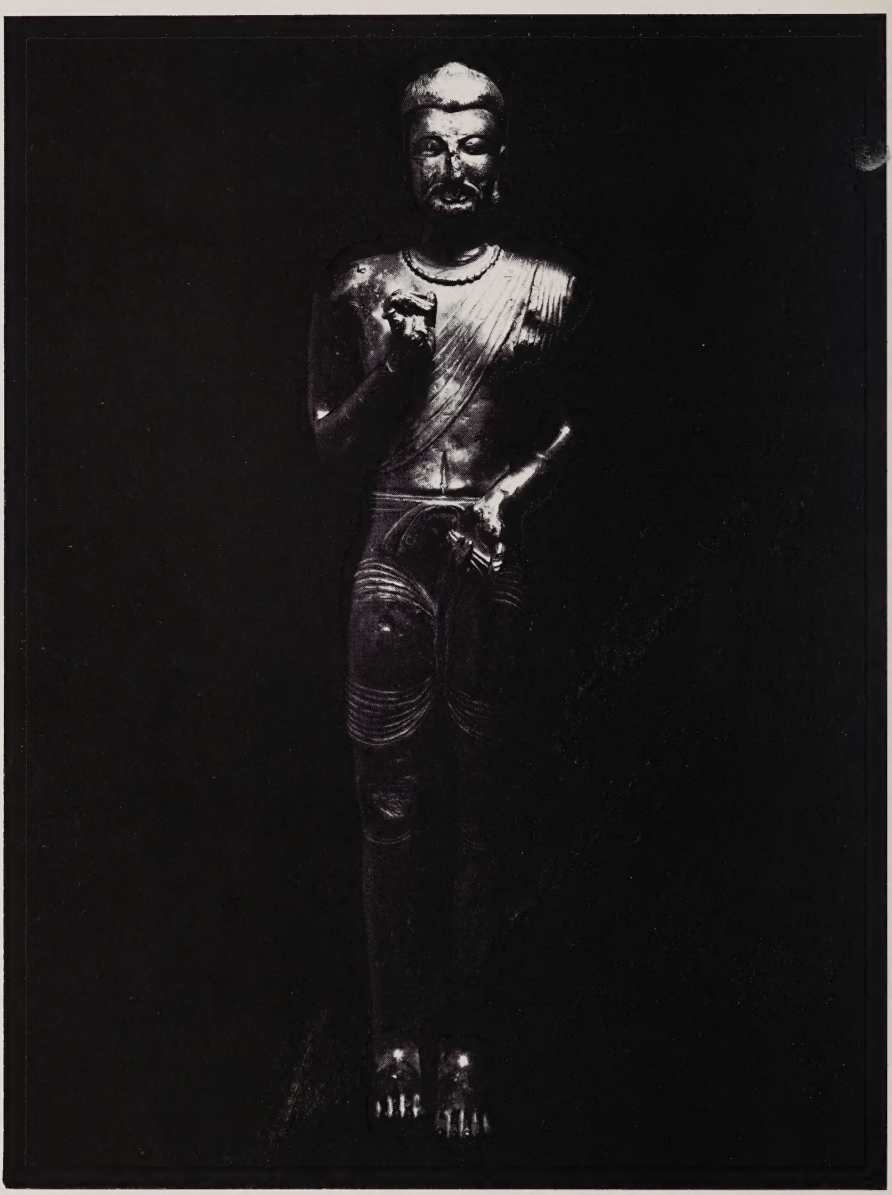

In 1960 this Katarmal Paun Raja *sculpture appeared on the international market—1989, the altered* Paun Raja *on the market again.*